

Smiles and Shadows Are Strangely Mixed In the Spring Revivals

"Get-Rich-Quick Wallingford" Is Still a Source of Hearty Laughter—Even Ibsen's "Ghosts" Causes Merriment at the Wrong Moment—Nora Bayes Gives a Hint to Musical Comedy.

By Charles Darnton.

AT this time of year in the theatre anything may be expected. There is little more to say about the situation. Everything lags. Even those dutiful persons devoted to first nights must find themselves a bit wearied after making the rounds of the season. I've often glanced at them and wondered at their power of endurance.

SO-CALLED spring revivals are the last resort of the theatrical manager. It was considered a clever trick a few years ago to bring back to flickering life "The Lights of London" and other plays of its kind. People used to these plays and laughed at themselves. In short, they discovered that they had "grown up," and as the saying goes, the laugh was on them, not on the play. So far as the theatre goes, we travel slowly.

FRANKLY, I have regarded the Washington Square Players as amateur actors basking in the sunshine of glowing "notices." But they have brought to notice at least one real actor, Jose Ruben. He

proved his intelligence and his acting ability in "The Poor Fool." It was fifteen years ago, perhaps, when I first saw Ibsen's "Ghosts." At that time Mary Shaw acted Mrs. Alving and Frederick Lewis played Oswald. It is a fine thing that Miss Shaw is still playing the mother in the most terrible tragedy of modern times. Yet I have never seen a portrayal of Oswald so clear and so simple as that given by Mr. Ruben. Paul Orloff made the character of first importance—as it should be—when he acted Oswald, with Nasimova in the comparatively small part of Regina. Orloff was vividly tragic. Ruben is simple and accordingly unspeakably tragic. When the end comes, he gives a picture of idiocy that haunts the spectator. You say to yourself: "This is a real and terrible thing I am seeing."

IBSSEN should be acted simply, or not at all. Ruben makes Oswald a poor, stricken boy helpless against the heritage of his dissolute father has left him. The brain softens—and the actor does the rest by dropping his jaw and lowering his eye lids. There is unmistakable intelligence, too, in the acting of Miss Shaw, who betrays her right and left. But in the scene where Mrs. Alving lays bare the life she has led with her husband, Miss Shaw comes in close touch with the heart.

THE odd thing about the theatrical situation is that smiles and tears are strangely mixed in the spring revivals. I was amazed to see an audience take "Ghosts" merrily. And there is still "The Wild Duck" to come!

No farce, certainly, could be more welcome than "Get-Rich-Quick Wallingford," in which Hilda Hamilton has established herself at the Cohan Theatre. Here is a bit of fun that is too good to miss. It is American humor, pure and simple.

The other day Mr. Hamilton laughed as he said: "When we were playing the piece in London a man came to my dressing-room and said, 'I heard you remark that Blackie Daw was beating the baby grand. I say, don't you mean beating the baby grand?' Of course, he was bewildered, but grammatical."

AT the same time we get a lot of fun out of the "foob" who sings "Home, Sweet Home," and the other small-town characters. FOR all I know, Nora Bayes may be solving the problem of musical comedy with "The Songs We Love" at the Thirty-ninth Street Theatre. You know, at any rate, that when you go to musical comedy you sit patiently through dreary dialogue waiting for a good song. Miss Bayes is full of good songs, and the only time she loses in singing them is when she is changing from one extravagant costume to another. She doesn't hesitate, for example, to wear pink satin slippers when she is walking out of a heavy snowstorm. Miss Bayes is nothing if not original, and her unique entertainment is really entertaining. But if she hopes to follow in the footsteps of Yvette Guilbert, she should apply herself to the study of characterization. She now sings every song on her programme in a loud tone, in her voice full and buoyant, but she adds to the springtime joy of theatre.

AMUSEMENTS.

ASTOR
THEATRE
GREEN ROOM CLUB
DRESS REHEARSAL
Arranged Alphonse
ALICE BRADY
HARRY CARROLL
EMMA CARROLL
DOUGLAS
HILLY & FAYE
LIONEL
GEO. EDWARDS
ALICE GIBBY
CARL JONES
WIL ROBERTS
JAZZ BAND
HUBBARD
FRITZ SHEFF
RAYMOND
FRANK TAYNOR
WHITE CANYON
NEW ORCHESTRA
SUNDAY NIGHT

PERCY GRAINGER
American Composer
(By Permission of Columbia Records)
KNOWLEDGE GALLERIES
SUNDAY NIGHT
TODAY, MAY 12, 1917
May 12, 1917, 8 P. M.

ICELAND At 52d
Admission 25c. Restaurant.
Open daily except Sunday 5 P. M. to 12:30 A. M.

PALISADES PARK
OPENS TO-DAY
THE HEART OF CONEY ISLAND
NEWLY REBUILT
LUNA OPENS MAY 19

COLUMBIA
4TH ST. THE BEAUTY SPOT OF THE DAY
ENTIRE CHANGE OF SHOW EVERY WEEK
Daily Matinee Attendance
Ladies and Gentlemen
Children, 40c
How's that for a show?
Wholesale and Retail
All Fun, Dancing, Melody & Magnificence
Moderate PRICES
Special Feature—Here for All Summer
HIP-POP-HOORAY GIRLS

ROLLER SKATING
Including Skates
25c
IN THE
GRAND CENTRAL PALACE
ON THE FINEST
FLOOR IN AMERICA
The entire third floor
has been turned into
a big roller skating
rink. Everything is
here for the comfort
and pleasure of the
skaters. No liquor sold.
A new floor and new decorations. Two
thousand Pairs of New Ball-Bearing
Skates.
OPEN AFTERNOONS AND EVENINGS
Including Sundays.
ADMISSION, including skates, 25c
GRAND CENTRAL PALACE
Lexington Ave. (Use 40th St. Entrance.)

MAIDS OF AMERICA
IN COLUMBIA TRAVESTY
"The Maids of America" will appear at the Columbia Theatre in a two-act travesty called "The Girl from Nowhere." The story tells of the adventures of La Titia, who comes to earth from her home in the clouds and brings the East Wind and West Wind, to which she has given human form and to whose activities under her control all sorts of perplexities and embarrassments are projected into the daily life of terrestrial inhabitants. The cast includes Al K. Hall, Bobby Barry, Harvey Brooks, Joseph Weston, Clarence Jennings, Joseph Steele and Misses Norma Bell, Mary Muck, Affarelli Symonds and Nellie Henry. There is also a chorus of girls. Vaudeville specialties and musical numbers are introduced.

STAGE AND SCREEN STARS TO BE SEEN IN N. Y. THEATRES



Plays for the Coming Week

AT the Empire Theatre on Monday night the Charles Frohman company will offer "An Evening with J. M. Barrie." Three plays by this dramatist will be presented—"The New World," "Old Friends" and "The Old Lady Shows Her Medals," none of which has been seen in America. The performance will begin with "The New World," a comedy in one act, in which Norman Trevor, Gareth Hughes, Winifred Fraser and Betty Daltry will appear. Next comes "Old Friends," a one-act drama, with Lyn Harding, Eileen Huban, Gertrude Berkeley and H. Ashton Tongue in the cast. This will be followed by "The Old Lady Shows Her Medals," the latest piece Barrie has written for the theatre, which he calls "a salute in one act," in which will be seen Heryl Mercer, John M. McFarlane, Lillian Brennard, Clara T. Brady, Alice Eden and Theodor von Eltz. The profits will be donated to the Stage Woman's War Relief.

The Green Room Club will hold its annual Dress Rehearsal at the Astor Theatre to-morrow night. Three new one-act plays—"Under the Full Moon," by Laurence McCormick; "The Sanctuary," by Roland Burke Hennessy; and "Safety First," by Willard Bowman—will be given for the first time. There will also be vaudeville numbers.

On Monday night Clifton Crawford moves to the Shubert Theatre with "Her Soldier Boy." Jane Cowl, in "Lilac Time," goes to the Harris Theatre, and Maude Fulton, in "The Hat," changes to the Morosco Theatre.

Margaret Anglin comes to the Standard Theatre in the English comedy "Green Stockings." Come Peyton and his stock company at the Lexington Theatre will present "Mrs. Wiggs of the Cabbage Patch."

"MAIDS OF AMERICA" IN COLUMBIA TRAVESTY

"The Maids of America" will appear at the Columbia Theatre in a two-act travesty called "The Girl from Nowhere." The story tells of the adventures of La Titia, who comes to earth from her home in the clouds and brings the East Wind and West Wind, to which she has given human form and to whose activities under her control all sorts of perplexities and embarrassments are projected into the daily life of terrestrial inhabitants. The cast includes Al K. Hall, Bobby Barry, Harvey Brooks, Joseph Weston, Clarence Jennings, Joseph Steele and Misses Norma Bell, Mary Muck, Affarelli Symonds and Nellie Henry. There is also a chorus of girls. Vaudeville specialties and musical numbers are introduced.

"JOAN THE WOMAN" COMES TO THE PARK

The film spectacle, "Joan the Woman," with Geraldine Farrar in the title role, will be seen at the title room, beginning to-morrow afternoon. This production ran for six months at the Forty-fourth Street Theatre. An orchestra of fifty players will play the music written for the spectacle. Continuous performances will be given daily.

"THE THIRTEENTH CHAIR" BIG MELODRAMATIC HIT

"The Thirteenth Chair," which starts its twenty-sixth week at the Forty-eighth Street Theatre, has established itself as the biggest melodramatic hit of the season. The play passed its 200th performance this week and will be one of New York's entertainments during the summer months. The original cast, headed by Margaret Wyckoff, remains.

MARGARET ILLINGTON IN RIALTO SCREEN PLAY

Margaret Illington will make her screen debut at the Rialto in her first photoplay, "Sacrifice," a Lasky-Paramount production. The story of the play was written by Charles Kenyon, author of "Kindling." It deals with the sufferings of women. It points out that the future of the human race rests in the arms of the mothers of America. Two contrasting families are shown—the rich Mrs. Graham with the three children and her indulgent and selfish husband, and the poor wife of a laborer in a factory, where every additional child brought into the home means a new problem to face. Miss Illington appears as the wife of the physician, Mr. Smalley, who is the doctor who is finally convinced that intelligent and wisely directed efforts will bring about new standards of development for humanity.

"One Law for Both," the latest film drama produced by Ivan Abramson, will open at the Lyric Theatre on Sunday. The scene is Russia before the revolution. The production is not merely a plea for the equalization of the sexes, but a consideration of the economic and social conditions that obtained in Russia, and demands one law for both the down-trodden mother and the mother to the north. The heroine is a young Russian noblewoman. Secret service spies, betrayals, the workings of Black Hundreds under the direction of the late monarch, and the economic conditions of unscrupulous Government officials are revealed.

"CHRISTUS" MAKES PROFOUND APPEAL

The Impersonation of the Nazarene in the picture play "Christus" at the Criterion Theatre continues to evoke increasing comment, clergy and laymen alike expressing themselves as profoundly impressed by the spirituality imparted to the characterization by Giovanni Pasquelli, the Italian actor chosen by the Cinema Company to portray the role. A considerable number of New Yorkers who have seen the Passion Play at Oberlin have said that the impression of flesh and blood materiality, which is unavoidably conveyed in the Oberlin presentation, is wholly absent in the portrayal given by Pasquelli, this being particularly noteworthy in the closing episodes. The picture possesses an added value in the musical accompaniment rendered by an orchestra of players from the Metropolitan Opera House and Philharmonic Symphony organizations. Matinee and evening performances are given daily.

MARY PICKFORD ON SCREEN AT STRAND

The Strand Theatre will present Mary Pickford in her latest picture, "A Romance of the Redwoods," staged under the direction of Cecil B. De Mille. The story was written by Mr. De Mille in collaboration with Jeanie Macpherson. The scenes are of the days of 49, during the time of the big gold rush. Jenny Lawrence, a New England girl, journeys to the West in search of her only relative, an uncle. Another G. Henry story and the Topical Review will be additional screen features.

"THE MAN WHO CAME BACK" KEEPS UP ITS LONG RUN

At the Playhouse "The Man Who Came Back" will progress from its 31st to its 32nd performance. There will be the regular Wednesday and Saturday matinees and another extra Thursday matinee. William A. Brady is the producer of this successful drama, presenting it with a cast headed by Mary Nash, Jules Eckert Goodman wrote the play, founding it upon a story by John Fleming Wilson.

"THE HAND THAT ROCKS THE CRADLE," BROADWAY

A new screen feature prepared by Lois Weber and Phillips Smalley for the Universal Company, will open an engagement at the Broadway Theatre to-morrow night. The story deals with the efforts of the wife of an eminent physician to alleviate the sufferings of women. It points out that the future of the human race rests in the arms of the mothers of America. Two contrasting families are shown—the rich Mrs. Graham with the three children and her indulgent and selfish husband, and the poor wife of a laborer in a factory, where every additional child brought into the home means a new problem to face. Miss Illington appears as the wife of the physician, Mr. Smalley, who is the doctor who is finally convinced that intelligent and wisely directed efforts will bring about new standards of development for humanity.

"ONE LAW FOR BOTH," FILM PLAY, AT LYRIC

"One Law for Both," the latest film drama produced by Ivan Abramson, will open at the Lyric Theatre on Sunday. The scene is Russia before the revolution. The production is not merely a plea for the equalization of the sexes, but a consideration of the economic and social conditions that obtained in Russia, and demands one law for both the down-trodden mother and the mother to the north. The heroine is a young Russian noblewoman. Secret service spies, betrayals, the workings of Black Hundreds under the direction of the late monarch, and the economic conditions of unscrupulous Government officials are revealed.

PROCTOR VAUDEVILLE AND LOEW THEATRES

The bill at Proctor's Fifth Avenue Theatre the early part of the week will include Bert Saxoy and Jay Freeman in a comedy sketch, Marguerite Farrell in bits of vaudeville, Lillian Hip and Napoleon in a novelty, Morgan and Armstrong, and Mabel Burke in songs. Proctor's Twenty-third Street Theatre will have Dorothy Kauton, the Frenchess, George McFadden and Melville and Mays, Byron and Langdon in a sketch and Will J. Ward and girls in a musical offering will share headline honors at Proctor's Fifty-eighth Street Theatre.

Marcella Johnson in songs and Long Turk, Chinese magician, will head the bill of Loew's Broadway Theatre and Roof the first half of the week. Other features will include "Through the Looking Glass," the Elice Trio and Davis and Walker. The feature picture is "The Man Who Made Good," and Wednesday, "Mystic Journeys in 'Southern Justice.'" Douglas Fairbanks in "The Man Who Made Good" will be shown at the Loew Theatre beginning May 14.

PALISADES PARK OPENS ITS SEASON

Palisades Amusement Park opened its season to-day, with more new attractions than have ever been shown there. With an extended midway, plenty of shows, water-guns, an immense dance hall, free cinema and vaudeville, this resort, opposite the Old Hundred and Thirtieth street ferry, promises to afford an enjoyable afternoon of evening to visitors. Luna Park, Coney Island, opens next Saturday.

ACTORS' FUND FAIR WILL OPEN TO-NIGHT

The Actors' Fund Fair, which promises to be the biggest affair of its kind ever held in the United States, will open at Grand Central Palace to-night and continue through May 21. The doors will be unlocked to the public at 8 o'clock and at 9 the formal opening will take place. At that time President Wilson, in Washington, will press a button which will start an electric current in motion and unfurl at the fair all the flags of the Allies. Louise Homer will then sing "The Star Spangled Banner" and the United States Marine band and other musical organizations will play patriotic airs. On Monday evening Julia Marlowe will recite "The Battle Hymn of the Republic." There will be 120 booths at the fair, in charge of numerous bands of theatrical luminaries. The entire stage profession is working for the success of the big event, and President Daniel Frohman of the fund predicts that the receipts will be thousands of dollars. Just how many he doesn't dare venture to guess. The Nixy Club will have charge of the dancing and tea room. It will be the first fair the Actors' Fund has had in seven years.

"UNCLE SAM'S BELLES" AT OLYMPIC THEATRE

"Uncle Sam's Belles" will be seen at the Olympic Theatre. Among those who appear in the burlesque are James Harton, Vio Dayton, Evelyn Stevens and Pauline Harer. Fifteen song numbers enliven the performance.

SCHUMANN-HEINK SUES.

Contralto Asks \$95,000 of Railway Company for Injuries. St. LOUIS, May 12.—Miss Schumann-Heink, the operatic contralto, has filed suit for \$95,000 against the United Railways of St. Louis for injuries sustained when a taxicab in which she was riding was struck by a street car Feb. 2.

Eastman Kodak's Net Gains in Year. ROCHESTER, N. Y., May 12.—The Eastman Kodak Company's report gives net profits for the year ending Dec. 31, 1916, at \$17,000,000. The company paid out \$14,000,000 in dividends.

If your skin itches and burns, just use Resinol

If you are suffering from eczema, ringworm or similar itching, burning, unsightly affliction, bathe the sore places with Resinol Soap and hot water, then gently apply a little Resinol Ointment. You will probably be astonished how instantly the itching stops and healing begins. In most cases the skin quickly becomes clear and healthy again, at very little cost. Resinol Ointment and Resinol Soap also clear away pimples, redness, roughness and dandruff. Sold by all druggists.

THEATRES.

THE MAN WHO CAME BACK
AT THE PLAYHOUSE
MAY 12, 1917
Luna Park, Coney Island, opens next Saturday.

NEW AMSTERDAM W. 45th St. Box 8, 15, 20, 25, 30, 35, 40, 45, 50, 55, 60, 65, 70, 75, 80, 85, 90, 95, 100.
W. 45th St. Box 8, 15, 20, 25, 30, 35, 40, 45, 50, 55, 60, 65, 70, 75, 80, 85, 90, 95, 100.
W. 45th St. Box 8, 15, 20, 25, 30, 35, 40, 45, 50, 55, 60, 65, 70, 75, 80, 85, 90, 95, 100.

LIBERTY W. 42nd St. Box 8, 15, 20, 25, 30, 35, 40, 45, 50, 55, 60, 65, 70, 75, 80, 85, 90, 95, 100.
W. 42nd St. Box 8, 15, 20, 25, 30, 35, 40, 45, 50, 55, 60, 65, 70, 75, 80, 85, 90, 95, 100.
W. 42nd St. Box 8, 15, 20, 25, 30, 35, 40, 45, 50, 55, 60, 65, 70, 75, 80, 85, 90, 95, 100.

HUDSON W. 43rd St. Box 8, 15, 20, 25, 30, 35, 40, 45, 50, 55, 60, 65, 70, 75, 80, 85, 90, 95, 100.
W. 43rd St. Box 8, 15, 20, 25, 30, 35, 40, 45, 50, 55, 60, 65, 70, 75, 80, 85, 90, 95, 100.
W. 43rd St. Box 8, 15, 20, 25, 30, 35, 40, 45, 50, 55, 60, 65, 70, 75, 80, 85, 90, 95, 100.

THE BRAT W. 43rd St. Box 8, 15, 20, 25, 30, 35, 40, 45, 50, 55, 60, 65, 70, 75, 80, 85, 90, 95, 100.
W. 43rd St. Box 8, 15, 20, 25, 30, 35, 40, 45, 50, 55, 60, 65, 70, 75, 80, 85, 90, 95, 100.
W. 43rd St. Box 8, 15, 20, 25, 30, 35, 40, 45, 50, 55, 60, 65, 70, 75, 80, 85, 90, 95, 100.

THE BRAT W. 43rd St. Box 8, 15, 20, 25, 30, 35, 40, 45, 50, 55, 60, 65, 70, 75, 80, 85, 90, 95, 100.
W. 43rd St. Box 8, 15, 20, 25, 30, 35, 40, 45, 50, 55, 60, 65, 70, 75, 80, 85, 90, 95, 100.
W. 43rd St. Box 8, 15, 20, 25, 30, 35, 40, 45, 50, 55, 60, 65, 70, 75, 80, 85, 90, 95, 100.

THE BRAT W. 43rd St. Box 8, 15, 20, 25, 30, 35, 40, 45, 50, 55, 60, 65, 70, 75, 80, 85, 90, 95, 100.
W. 43rd St. Box 8, 15, 20, 25, 30, 35, 40, 45, 50, 55, 60, 65, 70, 75, 80, 85, 90, 95, 100.
W. 43rd St. Box 8, 15, 20, 25, 30, 35, 40, 45, 50, 55, 60, 65, 70, 75, 80, 85, 90, 95, 100.

THE BRAT W. 43rd St. Box 8, 15, 20, 25, 30, 35, 40, 45, 50, 55, 60, 65, 70, 75, 80, 85, 90, 95, 100.
W. 43rd St. Box 8, 15, 20, 25, 30, 35, 40, 45, 50, 55, 60, 65, 70, 75, 80, 85, 90, 95, 100.
W. 43rd St. Box 8, 15, 20, 25, 30, 35, 40, 45, 50, 55, 60, 65, 70, 75, 80, 85, 90, 95, 100.

THEATRES.

THE MAN WHO CAME BACK
AT THE PLAYHOUSE
MAY 12, 1917
Luna Park, Coney Island, opens next Saturday.

NEW AMSTERDAM W. 45th St. Box 8, 15, 20, 25, 30, 35, 40, 45, 50, 55, 60, 65, 70, 75, 80, 85, 90, 95, 100.
W. 45th St. Box 8, 15, 20, 25, 30, 35, 40, 45, 50, 55, 60, 65, 70, 75, 80, 85, 90, 95, 100.
W. 45th St. Box 8, 15, 20, 25, 30, 35, 40, 45, 50, 55, 60, 65, 70, 75, 80, 85, 90, 95, 100.

LIBERTY W. 42nd St. Box 8, 15, 20, 25, 30, 35, 40, 45, 50, 55, 60, 65, 70, 75, 80, 85, 90, 95, 100.
W. 42nd St. Box 8, 15, 20, 25, 30, 35, 40, 45, 50, 55, 60, 65, 70, 75, 80, 85, 90, 95, 100.
W. 42nd St. Box 8, 15, 20, 25, 30, 35, 40, 45, 50, 55, 60, 65, 70, 75, 80, 85, 90, 95, 100.

HUDSON W. 43rd St. Box 8, 15, 20, 25, 30, 35, 40, 45, 50, 55, 60, 65, 70, 75, 80, 85, 90, 95, 100.
W. 43rd St. Box 8, 15, 20, 25, 30, 35, 40, 45, 50, 55, 60, 65, 70, 75, 80, 85, 90, 95, 100.
W. 43rd St. Box 8, 15, 20, 25, 30, 35, 40, 45, 50, 55, 60, 65, 70, 75, 80, 85, 90, 95, 100.

THE BRAT W. 43rd St. Box 8, 15, 20, 25, 30, 35, 40, 45, 50, 55, 60, 65, 70, 75, 80, 85, 90, 95, 100.
W. 43rd St. Box 8, 15, 20, 25, 30, 35, 40, 45, 50, 55, 60, 65, 70, 75, 80, 85, 90, 95, 100.
W. 43rd St. Box 8, 15, 20, 25, 30, 35, 40, 45, 50, 55, 60, 65, 70, 75, 80, 85, 90, 95, 100.

THE BRAT W. 43rd St. Box 8, 15, 20, 25, 30, 35, 40, 45, 50, 55, 60, 65, 70, 75, 80, 85, 90, 95, 100.
W. 43rd St. Box 8, 15, 20, 25, 30, 35, 40, 45, 50, 55, 60, 65, 70, 75, 80, 85, 90, 95, 100.
W. 43rd St. Box 8, 15, 20, 25, 30, 35, 40, 45, 50, 55, 60, 65, 70, 75, 80, 85, 90, 95, 100.

THE BRAT W. 43rd St. Box 8, 15, 20, 25, 30, 35, 40, 45, 50, 55, 60, 65, 70, 75, 80, 85, 90, 95, 100.
W. 43rd St. Box 8, 15, 20, 25, 30, 35, 40, 45, 50, 55, 60, 65, 70, 75, 80, 85, 90, 95, 100.
W. 43rd St. Box 8, 15, 20, 25, 30, 35, 40, 45, 50, 55, 60, 65, 70, 75, 80, 85, 90, 95, 100.

THE BRAT W. 43rd St. Box 8, 15, 20, 25, 30, 35, 40, 45, 50, 55, 60, 65, 70, 75, 80, 85, 90, 95, 100.
W. 43rd St. Box 8, 15, 20, 25, 30, 35, 40, 45, 50, 55, 60, 65, 70, 75, 80, 85, 90, 95, 100.
W. 43rd St. Box 8, 15, 20, 25, 30, 35, 40, 45, 50, 55, 60, 65, 70, 75, 80, 85, 90, 95, 100.